

THE AMERICAN MAGAZINE OF ART

JULY, 1919

TABLE OF CONTENTS

"MACPHERSON AND MACDONALD," A PAINTING BY GARI MELCHERS.....	Frontispiece
CAMOUFLAGE AND ART.....By HOMER SAINT-GAUDENS	319
KATHERINE CAMERON'S ETCHINGS OF FLOWERS.....	323
<i>Three illustrations</i>	
TENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS.....	326
EXHIBITION OF AMERICAN PAINTING IN DETROIT.....	330
<i>One illustration</i>	
THE ARTS CLUB OF CHICAGO.....By LENA M. McCAULEY	332
<i>One illustration</i>	
CHINESE PAINTING.....By CHURCHILL RIPLEY	334
<i>One illustration</i>	
LOUISE UPTON BRUMBACK.....By EFFIE SEACHREST	336
<i>One illustration</i>	
IN MANY-GARDENED PASADENA.....By ESTHER MATSON	337
<i>Four illustrations</i>	
ENGLISH COMMERCIAL POSTERS,	
By AMELIA DOROTHY DEFRIES	342
<i>Eight illustrations</i>	
ART AND THE COLLEGES.....By ALBERT MANN, JR.	347
DA VINCI, A SONNET.....By ERWIN F. SMITH	349
EDITORIALS: THE MUSEUM IN WAR AND PEACE. HELEN HYDE..	350
NOTES	ITEMS

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

215 WEST 57TH STREET, NEW YORK, N. Y.

1741 NEW YORK AVENUE

WASHINGTON, D. C.

SUBSCRIPTION PRICE

\$2.50 A YEAR

New York Visitors

will find an interesting collection of

Paintings

by

American Artists

on exhibition here throughout the summer.

*The Gallery will be open during July and
August daily except Saturday from 9 to 3.*

William Macbeth

Incorporated

450 Fifth Avenue, at Fortieth Street

The PENNSYLVANIA ACADEMY OF THE FINE ARTS

The Oldest Art School in America

Summer School at Chester Springs, Chester County, Pa.

Open-air instruction. High, rolling land. Beautiful and historic scenery. Tennis courts, croquet grounds, etc. Board (including tuition) \$10.00 per week and upwards. NOW OPEN.



No student, without special permission, will be accepted for a stay of less than two weeks.

Send for circular. Reference, if requested, will be given by applicants.

Resident Manager, D. ROY MILLER

CHESTER SPRINGS

CHESTER COUNTY, PA.



Digitized by the Internet Archive
in 2024



COPYRIGHT, GARI MELCHERS

COPYRIGHT, DETROIT PUBLISHING CO.

MACPHERSON AND MACDONALD

A PAINTING BY
GARI MELCHERS

THE AMERICAN MAGAZINE OF ART

VOLUME X JULY, 1919 NUMBER 9

CAMOUFLAGE AND ART

BY HOMER SAINT-GAUDENS

Capt. Co. A. 40th Engineers, Camouflage Section, A. E. F.

CAMOUFLAGE in the American Army in France depended far more on genuinity than on Art. Though if the genuinity had not been based on principles required in the study of Art, chaos must have resulted from our efforts.

Unfortunately, we were stamped at the outset as Camouflage Artists and as "Camouflage Artists" we were expected, in our initial work, to be able to produce endless yards of magic veil under which everyone from General to private could hide both himself and his luggage, however fat.

Our merits were established or demolished on the basis of the story of the railroad tracks. They had all heard about these railroad tracks that had been painted in perspective on a wooden screen and set across the true rails where they ran between the station and storehouse so that the traffic on the street, crossing the track behind the screen, could be carried on unbeknownst to the Germans. Unfortunately when I saw that screen at Pont-aux-Français it had been weather-beaten by a couple of years exposure to the consistency and color of an abandoned freight car. Yet the traffic behind it passed by undisturbed. I doubt whether, even when new, the device deceived the Germans for a single day. It faced due North and threw a strong shadow. Owing to the shifting of the light on it must have varied the morning and the afternoon. Moreover, the first time German aeroplane observation of the traffic there was com-

pared with German balloon reports, the discrepancy must have led to investigation.

But as a consequence of just such Sunday Supplement edification the Army was one-third credulous and two-thirds skeptical of our value. The faithful understood that if we painted the bottom of a potato white and graded it up to brown on top, they could not see it in the road. Therefore, we were wizards who could hide them in any emergency. The skeptical decided, as the literal translation of our French name implied, that we were fakirs and would have none of us.

The result was the same from either attitude. Other armies, allied or enemy, might develop their schemes of scientific murder with a business-like military policy of obtaining the best results at the least expenditure of lives or property. But the nephews of Uncle Sam, firm in the belief that invisibility was either wafted to them by us as friendly Genie, or not obtainable at any price, advanced with a carefree enthusiasm that is still manifesting itself in the casualty reports. Only toward the end of the war did we reach a position where we could convince the authorities that, without proper camouflage discipline, the material work of the Camouflage Section must inevitably fail to balance the foolish mistakes made through indifference to camouflage needs, that, for example, it profits little to conceal guns themselves, when ammunition trains needlessly remain parked in the open, during the daylight hours,

directly behind these guns, as I remember they did in a gully on the sides of the Mort Homme just above the Verdun-Argonne attack of September 26th.

In my own personal experience this condition of indifference rose to its climax at the time we reached "Death Valley," a few kilometers south of St. Giles on the Vesle. There I found assembled two regiments of three-inch rifles, one regiment of six-inch howitzers and one regiment of six-inch rifles, ninety-six guns in all, which were blazing away, in a truly sunny France, with what camouflage they possessed hung over them like mushrooms, and about them their picketed horses, their ammunition caissons, their latrines, their kitchens, their pup tents and the freshly-turned earth of their dugouts, forming a raw and awful litter. They needed only to have a battalion of engineers building a bridge on the stream in the valley and a quantity of infantry held near in reserve, to present to the German such a target as they had not been offered in years.

Lieutenant Thrasher, one of our best officers, who was killed there a few days later, attempting to clean up that Augean Stable, was in a pitiable state of mind over it. Well he might be. When the Hun had got his own artillery into their well reconnoitered positions and had finished his work, the place was a shambles with not a battery remaining in its original position.

It must be obvious from this that our work required a much wider scope than that of applying the theories of protective coloration of animals to men who stumbled around by day and night in rain and mud, or dust and hot sun, as the season allotted, generally without food and frequently in gas-masks, driven by the agonizing demands of present-day fighting to a point where the thought of getting hit was regarded with more or less relief.

In our development, which altered very much with the broadening of our scope, we set out guided largely by French principles. This was natural as the French, with their good-humor and insight helped generously when help was asked, kept out of the way when not wanted, encouraged us in our successes and remained silent over our failures. The English, however, had also received an excellent reputation for rough-

and-tumble results. Therefore, we sought to combine the good qualities of the two. But we soon found out, what the rest of the Army was discovering with equal speed, that we could not adopt wholesale the extraneous methods of others and apply them with success to our own eccentricities, at the very moment when warfare was changing from trench to field.

Throughout all our operations, however, we attempted, at the front, to have a lieutenant in charge of the work of each Division, a captain in charge of the work of each Corps and a major or a captain in charge of the work of each Army. Of all these officers there was required more responsibility and initiative than was expected in the same grades in other branches of the service. They not only had to meet the eccentricities of paper-work, and to control the men under them with the universal ability and responsibility, but they had to know, as well, the photographic values, textures and characteristics of materials required, and the best means of adapting them to the natural aspects of the area in which they operated. They had to learn how to approach superior officers to obtain what they were after in time of stress. They had to maintain their initiative and ingenuity.

Our best officers were architects. They not only understood the principles of form and color, but they had been faced with clients who wanted the linen-closet, the stairs and the chimney all in the same place. Long pestered with the practical side of life, they tempered their art to a line of brass tacks.

For our non-commissioned officers and privates, moving-picture and stage property men and carpenters were by all odds the most successful. An ability to handle those superior in rank and a resourcefulness at all hours was theirs.

Camouflage, as we found it, had two functions, to deceive the eye and to deceive the aeroplane cameras. Concealment from the eye was concealment from enemy observation posts and balloons. Except in the case of actual movement, or very large objects, aeroplane observation was photographic. Concealment from the eye was accomplished by imitating something else, that is by making an observation post

look like a coil of wire, or by disguising an object so it was not seen at all, or looked like nothing in particular. Most front line work came in this category, and consisted merely of a clever manipulation of the surroundings. Road screening, by the way, which has often been spoken of, in this connection, was not concealment at all. Nothing was ever stretched over the top of a road. From an engineering point of view that would have been wholly impractical, nor would the screens along the sides conceal the road. The road was on the map. It could be inspected by enemy aeroplanes, and it was by the map that the Artillery shot. The good that road-screening did was to prevent the enemy from estimating from his observation balloons the nature and the amount of traffic on those roads and therefore the troops that those roads fed.

Concealment from aeroplane observation was more difficult, as the camera was more accurate than the eye. Objects to be so concealed were such as batteries, tracks, trenches, and dumps. In hiding these we were least successful, because we could rarely show our army the proof of the hiding. Officers could see what they could see, but without photographs they could not see what the camera saw, and the Photographic Section of the Aviation Corps was unable to produce results until too late.

However, we inspected and preached until our lungs and our legs were sore. We explained that an individual object of any reasonable size, like a camion or a machine-gun position is invisible on the normal aeroplane photograph, taken at two thousand meters. It is the recognizable repetition of this object, or its position in relation to its surroundings, or the signs of occupation about it, like paths or dust, that betray the object. A photograph cannot show a trench-mortar with a man or two about it. But it can show the characteristic mark of the mortar's emplacement in the trench, or the peculiar nature of the disturbance when, even with all the care in the world, they attempt to set a machine-gun up in a wheat field, as I remember they did out in front of the Bois de Belleau. A photograph cannot show a field-gun, but if four of them, a battery, have been in action, it can distinctly show the paths leading up to

them and ammunition-boxes and dug-up earth and the four white evenly placed scars made by their blast marks, where the grass has been burnt flat before them.

Photographs show patterns of black and white composed of color, form, shadow and texture.

Color proved to be of relatively small importance. But color meant paint, and as painters we were asked to render invisible everything from a motor-truck to Division Headquarters. Most of it could not be done. Is the amorphousness of this motor-truck to be accomplished under a tree, or out by a wheat-field? Trucks do move. Also they get covered with mud and dirt. As for Headquarters, one side will shine in the morning sun and the other in the afternoon light. Moreover, a building throws a shadow. Its shadow bears an absolute relation to its form. The shadows vary during the day. The time the photograph is taken is recorded; so that by measuring the shadow the outline of the object that caused it is obtainable.

Texture, too, offered a difficult problem, and one that the layman rarely was able to understand. My favorite illustration was the silk hat, light when smoothed the right way, and dark when brushed the wrong. Loose dirt and fresh grass photograph dark, like the silk hat rubbed the wrong way. But once the Army brogan has been planted on this dirt or grass, the opposite effect was obtained. The trampled gun-position would register on the photograph, like a white bull's-eye on a black target.

To help blur these shadows, forms and textures into the surroundings we developed our Camouflage material. It was composed of various sorts of dull-colored cloth, cut into dangling strips, tied to chicken-wire or fish-nets in such a manner as to give the needed variation of light and shade. In broken country with such material it was easy to take advantage of existing forms and shadows and imitate them, or to create fantastic shapes that meant nothing. In flat country an overhead cover that matched the landscape was needed. These were called "flat-tops" made mostly of fish-net or chicken-wire, thirty or forty feet square, stretched horizontally, on which were tied these same bunches of burlaps to produce a

texture like their surroundings. The material would be thick in the center and over the object to be hidden. It would thin out at the sides so as to blur the spot into the surroundings as a girl blends rouge into her face.

Even when put to their proper use, aeroplane photographs which our Aviation Section took for us after the war was over, on an experimental field near Toul, proved these nets to be no use whatever unless set up in broken or mottled country. But never did mediaeval conjurer have any more popular form of self-hypnotism. I even remember a white horse under one such net, hauling ammunition over a new and glaring trail between the road and a Battery position near the Vesle. Anyhow, it kept the flies off him.

To counteract our inability to successfully wave the wand of invisibility, we constantly broadened our efforts in another direction, not fully recognized until near the end of the war. This was in the matter of Reconnaissance. For example, in the search for battery, or machine-gun, or trench-mortar positions, the Camouflage Officer could give his greatest assistance, since within the limitations imposed by the tactical requirements of the battery, he could best point out where advantage could be taken of the broken nature of the landscape.

The proportionate importance of the various branches of Camouflage work developed, therefore, into approximately these amounts:

Selecting positions that can be camouflaged, fifty per cent;

Strict Camouflage discipline, twenty per cent;

Proper erection of material, fifteen per cent;

Proper material, fifteen per cent.

On occasions we grew sadly discouraged. But when anyone is close to a large object it is only the discouraging details that are seen.

We did accomplish, and we did develop. We started as the painters of a new brand of scenery. Before the war closed Army and Corps and Division Headquarters, all reached a point where they became quite peevish if our little Section could not be in all places at once.

On October 30th Lieutenant Colonel Bennion, in charge of the Camouflage Section, came to me at Toul, where I had charge of the work of the Second Army, and informed me that from that time on our scope and size would broaden rapidly. Our efforts would be called Counter Intelligence work, that is preventing the Germans from obtaining information as to our movements, or the disposition of our troops or materials. We would make recommendations at all times regarding breaches of secrecy and violations of discipline. We would be held responsible for the general insurance of the secrecy of Army troops.

That, it may be seen, was a large order. Scarcely one in which Art bore a predominating part, yet quite illustrative of the manner in which the Camouflage Section had drifted away from the province originally assigned to it. In war, as in life, nothing is stationary. You must advance or retire. Our other choice would have been to sink back into a mottled "embusche" shadow, painting on trucks and guns fantastic patterns that we knew from experience were useless, or obliterating one small point of relatively minor importance while miles and millions of mud-stained men and equipment passed us by to take their chances regardless. I am glad that we were given the opportunity to advance. It was a blow to art. But I fancy art still has a few compensations left.

The Trustees of The Corcoran Gallery of Art, in Washington, announce that the Seventh Exhibition of Contemporary American Oil Paintings will open to the public on Sunday, December 21, 1919, and will continue until Sunday, January 25, 1920.

Former Senator William A. Clark, a member of the Board of Trustees of the Gallery, has again generously offered the sum of \$5,000 for "The William A. Clark Prize Awards" to be distributed as follows: First Prize, \$2,000, accompanied by the Corcoran Gold Medal. Second Prize, \$1,500, accompanied by the Corcoran Silver Medal. Third Prize, \$1,000, accompanied by the Corcoran Bronze Medal. Fourth Prize, \$500, accompanied by the Corcoran Honorable Mention.



SCOTCH THISTLE. AN ETCHING BY KATHERINE CAMERON

KATHERINE CAMERON'S ETCHINGS OF FLOWERS

THERE was at one time a great vogue for flower paintings. It has passed, and why? Because so few were able to render the evanescent spirit of flowers which is essential in their interpretation more than form. The Dutch water colorists did this admirably. On the other hand certain of their progenitors so rendered floral forms that their decorative quality was so great one forgave the absence of spirit. The Chinese and Japanese, especially the former, have been flower painters *par excellence*, preserving in their wonderful floral paintings both the form and spirit. But how few have been able to follow in their footsteps! It is the element of perishability, the ability to render textures, to give

real life to the flower that is essential to flower painting as an art.

This ability Miss Katherine Cameron of Edinburgh, Scotland, possesses to a high degree as evidenced by her exquisite etchings of Scotch flowers lately brought to this country and exhibited a short time ago at the Corcoran Gallery of Art.

Miss Cameron is the sister of the famous Scotch etcher, D. Y. Cameron, but no trace of the influence of her brother's style is found in her art. In most instances she chooses a single flower or a single plant always as seen growing. Her treatment is naturalistic and at the same time exceedingly decorative. Recognizing the fineness of nature she renders it with consummate art,



GRASS OF PARNASSUS, AN ETCHING
BY KATHERINE CAMERON

complementing its intention. Her touch is sensitive and at the same time firm. Her line delicate but virile. She is, it may be supposed, a lover of flowers, but first and always the artist.

Occasionally a little whimsical touch is given by the introduction of a sprite or fairy partly disguised as a bee or butterfly,

renderings in water color, but none other to our knowledge has so exquisitely interpreted common flowers, giving them grace, decorative quality and fragile beauty.

Miss Cameron is both a painter and an etcher. She was born in Glasgow, the daughter of the Rev. Robert and Margaret Cameron, was educated at the Glasgow



PASSION FLOWER. AN ETCHING BY KATHERINE CAMERON

suggestion of the folk lore of the Scotch moorland, the lowlands and the highlands, where the flowers she so beautifully transcribes are found on their native heaths.

The Library of Congress has lately acquired a collection of thirty or more of Miss Cameron's etchings and three are reproduced herewith by special permission.

An American artist little known but similarly gifted, Miss Theodosia de R. Hawley of New York, and Gloucester, Mass., has done somewhat similar work in floral

School of Art and in Paris. She has exhibited at the Royal Academy, Royal Scottish Academy, Royal Glasgow Institute, Berlin, Liverpool, Venice, Leipzig, Munich, Turin, etc. Her works have been purchased by the Scottish Modern Arts Association and Corporations of Liverpool and Leeds.

She prints her own etchings and makes a practice of drawing only twenty to forty proofs from each plate.

L. M. 1

TENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

New York, May 15th, 16th and 17th, 1919

THE Tenth Annual Convention of the American Federation of Arts was held at the Metropolitan Museum of Art, in New York City, May 15th, 16th and 17th. The attendance was the largest of any convention yet held, 218 delegates and 111 members registered besides which there were a good many New York visitors, interested in the subjects under discussion. In fact at some of the sessions the Auditorium of the Museum, which seats approximately 500, was fairly well filled. The gathering was in every sense representative both of art institutions and of the country generally, as delegates were registered from the Pacific Coast, Texas, Minnesota, as well as from eastern and intermediate states.

On the evening before the convention assembled, the evening of Wednesday, May 14th, a delightful reception was given in the Morgan Memorial Hall of the Metropolitan Museum, by the Trustees of the Museum in honor of the delegates and members. There were enough present to fill the spacious hall without crowding it; there was music by an orchestra in the gallery and a most friendly and genial spirit pervaded. This same spirit, together with that of generous hospitality on the part of the Museum, and its staff, was noticeable throughout the entire meeting and went far toward creating a pleasurable atmosphere at the time and subsequently a most agreeable memory. Too much could not be said in praise or in appreciation of the courtesy and kindness extended on every side by the Museum and there is no doubt but that the privilege of meeting under the roof and protection, as it were, of this great institution lent both dignity and importance to the sessions.

Another great privilege enjoyed by the delegates and members was that of visiting several of the finest art collections in the great Metropolis. On Thursday afternoon, Mr. J. P. Morgan permitted delegates and members to visit his beautiful library; and, upon the invitation of the Trustees of the

Metropolitan Museum of Art, the collection of Mrs. H. O. Havemeyer was open to them. That evening there was a reception with organ music at the house of Senator William A. Clark at which time all of his galleries of paintings and other art treasures were open to them freely. On Friday afternoon Mr. H. C. Frick and Mr. George Blumenthal extended the same privilege to delegates and members.

The director of a museum in the Middle West voiced the feeling of many when he said, "I came away from the Convention with a feeling of deep satisfaction. The meetings were admirably conducted and the surroundings so pleasant that one could thoroughly enjoy the discussions, and I feel it was of great import to have had the privilege of seeing Mr. Morgan's Library and the collections of Mrs. Havemeyer, Senator Clark, Mr. Frick and Mr. Blumenthal. I came home feeling as if I had had a concentrated trip to Europe."

Both sessions on May 15th were devoted to the general subject of War Memorials, a subject of peculiar timeliness and special interest. Mr. Robert W. de Forest, the President of the American Federation of Arts, presided at the morning session when the speakers were Mr. Charles Moore, Chairman of the Federation's General Committee on War Memorials as well as Chairman of the National Commission of Fine Arts; Mr. Edwin H. Blashfield, the distinguished mural painter; and Mr. Frederick Law Olmsted, the well known landscape architect, and a member of the Washington Park Commission of 1900.

Mr. Charles L. Hutchinson, First Vice-President of the Federation presided at the afternoon session. The speakers were Hon. Elihu Root, Mr. Harold S. Buttenheim, Secretary of the National Committee on Memorial Buildings, and Mr. Cass Gilbert, Past President of the American Institute of Architects. An admirable paper by Mr. Morris Gray, President of the Museum of Fine Arts, Boston, prepared for presentation at the convention was read,

in Mr. Gray's enforced absence, by Mr. Edward Robinson, Director of the Metropolitan Museum of Art. By vote of the convention the majority of these papers will be published in this magazine.

Both of the sessions were followed by open discussion, participated in by Mrs. F. C. Bradford, Mr. John McLure Hamilton, Mr. Joseph Pennell, Mr. Andrew Wright Crawford, Mrs. Annie Nathan Meyer, Mr. George G. Booth, Mr. Robert Underwood Johnson, the Rev. C. E. Stranger, Mr. Frank Purdy, Mr. Bush-Brown, Dr. George A. Kunz, Mr. A. S. Bard, Mr. Edward Adams, Mr. Edwin Denby, Mrs. Admiral Sims and others. A letter from Dr. Charles W. Eliot, President Emeritus of Harvard University was also read.

Many views were expressed but all were apparently of one mind as to the desirability of employing the best artists, of planning special memorials for special places, and for preserving as far as possible for future generations the spirit of unselfishness, courage and true patriotism with which America entered the war.

It was ruled by the President at the beginning of the first session that the time was too brief to take up for consideration individual forms of memorials. The speakers were limited to twenty minutes for the reading of papers and those taking part in the discussion to five minutes each, and practically none exceeded these bounds. The morning session on Friday, May 16th, was devoted to the Peace Program of the Federation—Its Opportunities—the Extension of Its Activities. The first speaker was the Secretary who, in lieu of a report, read extracts from numerous letters from chapters, members and others relating to the Federation's work, seeking information, advising or reporting on exhibitions, referring to the magazine and to the circulating lectures sent out; letters which conveyed to the hearers the breadth and scope of the work the American Federation of Arts is carrying on as well, it is hoped, as its effectiveness. Miss Mechlin quoted in conclusion, a paragraph from a lecture delivered by Mr. Frederick Law Olmsted which set forth the ideals of the Federation in building appreciation and extending knowledge of art, and emphasized the

hunger of the people for the gospel of beauty.

The next speaker was the President who declared that he was no longer an unwilling president because he felt that now with the coming of peace, additional resources, service and money, the opportunity of the Federation must be increasingly availed of. "The great opportunity of the Federation to me," he said, "is a missionary opportunity to preach the gospel of art all through our country and this means bringing art to the people and sending out exhibitions of the best, cultivating knowledge and appreciation." The value of these exhibitions Mr. de Forest said can be predicated on very material ground, but the mere opportunity to enjoy, to feel what the beautiful in art can give, is enough, in his estimation, "to justify every effort that can be made."

Mr. de Forest announced the appointment of Mr. Allen Eaton, formerly of Oregon, as a field secretary and that through his efforts and increase of office force and accommodations in Washington, the Federation would this year enter upon a far more intensive effort to bring art into the homes of the people.

A unanimous vote of thanks was, on motion of Mr. Charles L. Hutchinson given Mr. de Forest in appreciation of his splendid leadership and inestimably valuable services as President.

At this session a paper describing conditions in the Middle West and their historical background was presented by Prof. Oscar B. Jacobson of the University of Oklahoma.

Mr. Rossiter Howard of the Minneapolis Art Institute and formerly of the University of South Dakota, made most excellent suggestions with regard to the needs of the Great North West and the kinds of exhibitions that would be found most acceptable and educational.

Mr. Allen Eaton, the new field secretary, spoke of the ideals of service in this field.

Mr. Bush-Brown and Mr. M. D. C. Crawford brought forward the importance of training in the industrial arts of craftsmen and others. Miss Violet Oakley reiterated the importance of color as a factor in art. Mrs. Harbison of Kentucky described the needs in her state and the inherent art appreciation on the part of

Kentuckians. Mrs. Johnston of Indiana declared art to be both autocratic and democratic giving excellent reasons for the conviction.

At the afternoon session on May 16th the subject was Art and Labor. Mr. Charles L. Hutchinson, First Vice-President again presided. Preceding the formal program Mrs. Coonley Ward of Wyoming, N. Y., was given the platform for five minutes and spoke most interestingly and feelingly on the subject of Childrens' Buildings to be erected and dedicated to the little citizens in whom the hope of the Nation rests.

The first speaker on the regular program was Mr. Henry W. Kent who took as his subject "Responsibilities" emphasizing the importance of cooperation between artists and manufacturers and the great need of properly developing the art of industrial design.

Mr. Kent was followed by Mr. Joseph Pennell whose subject was "Posters—Pictorial Publicity" and who told in a delightful and striking manner of the work of the Pictorial Division of the Committee on Public Information; of how the Division was originally formed and what service it rendered the country. Mr. Pennell emphasized the great need of training in graphic arts, telling of what France, England and other foreign countries have done and what we have long left undone; at the same time advocating most vigorously and logically, the establishment of a National School of Industrial Art at Washington.

The third speaker was Gerrit A. Beneker. His paper "Art a Constructive Force" dealt with the theory of the relation of art and labor which Mr. Beneker himself is putting into practice as an official artist for a great manufacturing firm in Cleveland.

At the close of Mr. Beneker's address Mr. Frederick Allen Whiting, Director of the Cleveland Art Museum, came to the platform and told of the work Mr. Beneker is doing so successfully in Cleveland among the working men and showed stereopticon slides of some of Mr. Beneker's recent pictures of laboring men, one of which has lately been purchased by the Cleveland Art Museum for its permanent collection.

The last session, that on Saturday morning, was given over to the general subject of Art and the Nation. The first speaker was the Hon. Charles D. Walcott, Secretary of the Smithsonian Institution which according to its charter has supervision over the National Gallery of Art. Mr. Walcott sketched briefly the beginnings of the National Gallery and told of its hopes for the future.

Later Mr. F. W. Reynolds, Associate Director, Division of Visual Instruction, United States Bureau of Education, Department of the Interior, told interestingly of what this Division purposes to do in the way of circulating educational material such as motion pictures, lantern slides, exhibitions, etc., among the educational institutions of the United States.

Mr. Thomas Whitney Surette presented the subject of "Music in the Art Museums" most engagingly, explaining the analogy between music and the other arts, urging strongly that the people be induced not merely to listen to music but to make music, and describing briefly his own work during the past season at the Cleveland Museum recommending the use of native music and laying stress upon the value of music as an Americanization force, and reiterating the hunger of the people generally not merely for music but music of the best sort.

Mr. Edward Robinson who presided at this session told of the experiment that had been tried in the Metropolitan Museum, of which it will be remembered he is the Director, of giving free orchestral concerts on Saturday evenings during the winter, an experiment which has proved almost overwhelmingly successful, and points the way to similar beneficence on the part of other institutions of a similar character.

In conclusion Mr. Robinson introduced Mr. David Mannes under whose leadership the orchestral concerts in the Metropolitan Museum have been given. Mr. Mannes spoke as a musician and as one who in these concerts had in a measure found the fulfillment of a dream. He urged the importance of quality in works of art, music, painting, sculpture or other mediums, that were given freely to the people, declaring that nothing was too good and that in the world of art, or the museum in which art is housed, there should be no wealth, no

poverty, but common brotherhood in high human aspiration.

Mr. Andrew Wright Crawford told briefly of what the Pennsylvania Academy of the Fine Arts has done in the way of giving orchestral concerts for the last twenty years.

Miss McAdory of Birmingham, Ala., pleaded the necessity of art teaching in the public schools and the great desirability of having art recognized by the national and state governments.

Among those taking part in the general discussion were Miss Niblack, Mrs. Bradford, Mr. Pennell, Miss Oakley and others.

A business meeting followed and concluded the convention. At this Mr. de Forest presided.

The following resolutions were unanimously adopted:

RESOLVED: That the members of the American Federation of Arts hereby express to the President, Trustees, Directors and staff of The Metropolitan Museum of Art their grateful appreciation of the generous and hospitable attention extended to them, the admirable arrangements made for the convenient transaction of their business, and the uniform courtesy which they have met in every department of the great institution in which the Federation has been privileged to hold its sessions.

RESOLVED: That the Secretary send a vote of thanks to the ladies and gentlemen who so courteously opened their homes and galleries to the delegates: Mrs. Havemeyer, Mr. Frick, Mr. Blumenthal, Senator Clark and Mr. Morgan; and also to the National Society of Women Painters and Sculptors, the Columbia University Club, The American Museum of Natural History, and The Zoological Society.

RESOLVED, That the American Federation of Arts respectfully suggest to Congress that the coinage of the year 1920 or some succeeding year be made a memorial issue, commemorative of the purposes for which the United States entered the War.

WHEREAS: The historical and commemorative monuments on the battlefields of the Civil War lose their intended effect by reason of the lack of unity and scale in the monuments, and because of lack of a comprehensive landscape treatment, therefore—

RESOLVED: That The American Federation of Arts urges upon Congress and the Executive Departments of the Federal Government, the State Legislatures, State Governments, and State Authorities in control of National Cemeteries, the desirability of competent planning of landscape, architectural and sculptural treatment of all works of a commemorative character undertaken by the Federal or State authorities.

WHEREAS: The United States is about to enter upon the task of developing an American cemetery or cemeteries in France, and of erecting other memorials of this country's participation in the Great War—

RESOLVED: That the American Federation of Arts urges upon Congress and the Executive Departments the desirability of competent planning of the landscape, architectural, and sculptural treatment of all works of a commemorative character undertaken by the Government in France, and the supervision by the National Commission of Fine Arts of all such designs and the execution of the same.

RESOLVED: That the action of the American Academy in Rome in including music among the fine arts recognized in the assignment of scholarships, is commended; and that the Federation urges upon museum authorities that full recognition be given to the art of music in their activities.

The report of the Nominating Committee was likewise unanimously adopted and the following Directors elected: Mr. Charles A. Coolidge to serve to 1920, Mr. John W. Beatty to serve to 1921 and the following to serve to 1922: Mr. James Barnes, Mr. Cass Gilbert, Mr. Edward S. Harkness, Mr. Francis C. Jones, Mr. Charles Moore, Mr. Charles D. Norton, Mr. Duncan Phillips and Mr. Edward Robinson.

At a subsequent meeting of the Board of Directors the following officers were elected to serve for the ensuing year: Mr. Robert W. de Forest, President; Mr. Charles L. Hutchinson, First Vice-President; Miss Leila Mechlin, Secretary; Mr. Charles D. Norton, Treasurer; Miss Irene Marche, Assistant Treasurer and the following Vice-Presidents: Mr. Charles W. Ames, Miss Cecilia Beaux, Mr. W. K. Bixby, Mr. E. H. Blashfield, Mr. Glenn Brown, Mr. Morris Gray, Mr. William O. Goodman, Mr. A. A. Hamerschlag, Mr. Edgar L. Hewett, Mr. Archer M. Huntington, Mr. Hennen Jennings, Mr. Alexander P. Lawton, Mr. John F. Lewis, Mr. Henry Kirke Porter, Mr. E. D. Libbey, Mr. William B. Sanders, Mr. John R. Van Derlip and Mr. Henry White.

At an earlier session a number of amendments to the Constitution which had already been approved by three-fourths of the Board of Directors were unanimously adopted. These amendments altered the number of Directors from 21 to 24 and Vice-Presidents from 14 to 20 and permitted also the enlargement of the Executive Committee. They also raised the dues of associate members from \$2 to \$3 a year with the understanding that additional privileges would be given and the dues of life members from \$300 to \$400 and created a perpetual membership at \$1,000.

On Saturday afternoon a most enjoyable

reception with music was given to the members and delegates by the National Association of Women Painters and Sculptors in the rooms of the Architectural League at the Fine Arts Building, and despite a downpour of rain, was well attended.

On Friday evening the delegates, members and their friends gathered for informal dinner conferences at the Hotel McAlpin. One group, the largest, discussed the subject of War Memorials in brief after-dinner speeches. At this dinner Mr. Charles Moore presided and showed a series of stereopticon views of the great memorial monuments of the world. Among the speakers was Mr. C. R. W. Nevinson of Great Britain, one of the British official artists during the late war.

Another group over which Dr. James Parton Haney presided discussed the subject of School Art Leagues and the relation of the museums to children.

The third group gave attention to the subject of Traveling Exhibitions and at this round table Mr. Francis C. Jones, Chairman of the Federation's Committee on Exhibitions, presided.

Lunches were served every day in the Museum restaurant and gave opportunity for sociability and exchange of ideas and experiences.

From first to last the Convention was declared a great success.

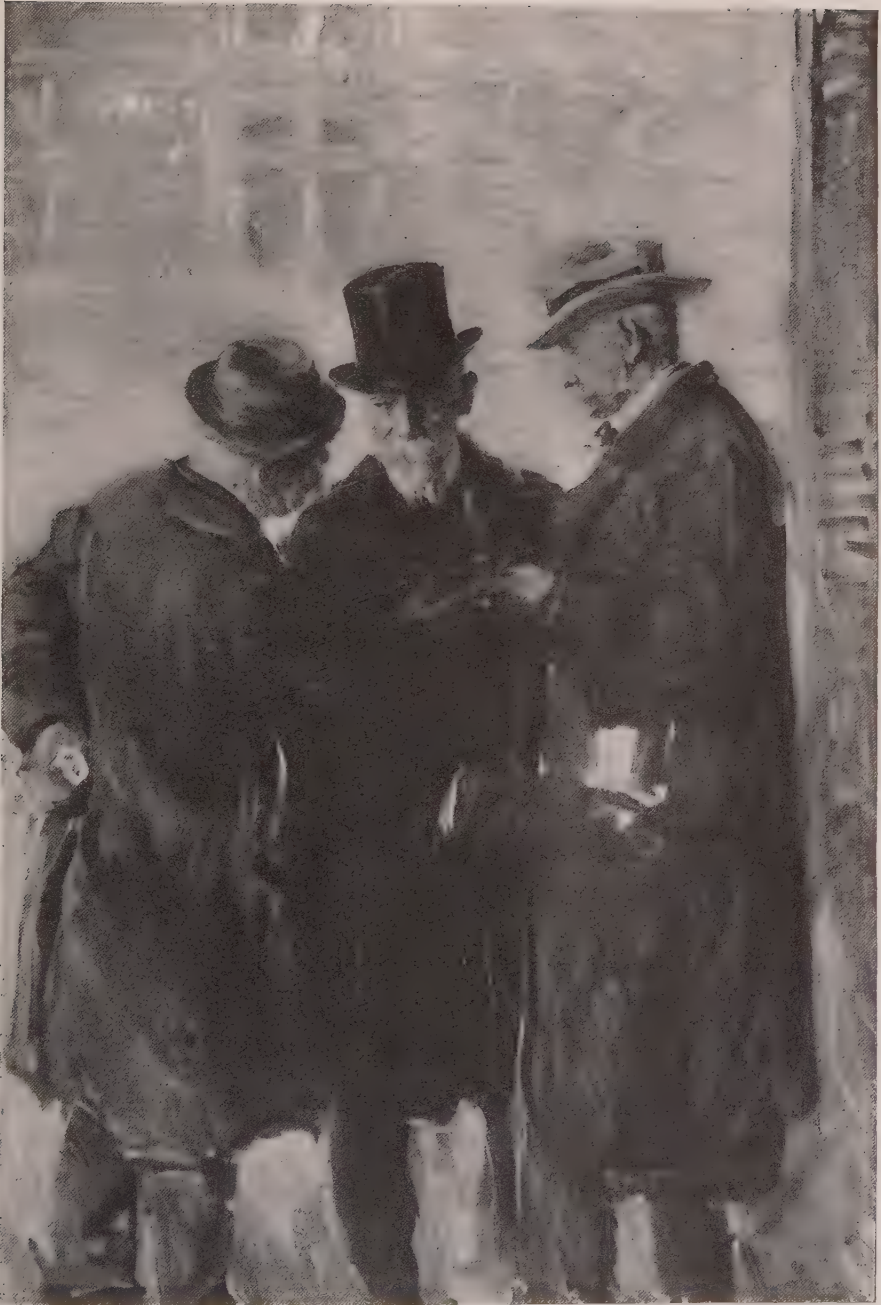
EXHIBITION OF AMERICAN PAINTINGS IN DETROIT

AN exhibition of paintings by American artists was held in the Detroit Museum of Art during the month of May. This exhibition comprehended the work of over one hundred painters, and was not only varied but of a high grade of merit.

One gallery was reserved for a collection of twenty paintings by Jonas Lie. Commenting upon this group, a writer in the Bulletin of the Detroit Museum of Art said: "This young American artist combines prolific production with an eminently satisfying quality. Perhaps no painter

reflects the problems of our day to a greater extent. His Panama Canal subjects have been succeeded by pictures which portray the work of our armies at home during the recent war, with intermittent 'still lifes' of gorgeous hue, and harbor scenes with which the artist first made his reputation. All these phases of his work are represented in the twenty pictures in this display."

Among the specially notable exhibits set forth in other galleries were Wayman Adams' picture, "The Conspiracy," and



THE CONSPIRACY

WAYMAN ADAMS

MR. JOSEPH PENNELL, MR. J. MCLURE HAMILTON AND MR. HARRY W. WATROUS

A painting shown in the Fifth Annual Exhibiton of works by American Artists
Detroit Museum of Fine Arts

Gari Melchers' painting, "MacPherson and MacDonald," both of which are reproduced in this number of *THE AMERICAN MAGAZINE OF ART* by special permission. The Adams picture is an admirable triple portrait of Mr. Joseph Pennell, the well-known etcher and lithographer, Mr. J. McLure Hamilton, well known as an artist both in this country and abroad, and Mr. Harry W. Watrous, Secretary of The National Academy of Design. Mr. Melchers' painting was shown originally in the Fifth Avenue Shop Window Exhibit when that great street was temporarily renamed "The Avenue of the Allies" during the Fourth Liberty Loan drive. It is essentially a virile work, boldly colorful and strongly rendered.

Among other notable exhibits were

Cecilia Beaux's "Portrait of Lieutenant Leslie Buswell"; Eben F. Comins, "Portrait of Margaret Longyear"; Daniel Garber's "Orchard Window," awarded the Temple Gold Medal at the Pennsylvania Academy of Fine Arts' recent exhibition; Frank W. Benson's "Boy in Blue"; Colin Campbell Cooper's "Summer," awarded the Walter Lippincott Prize at the Pennsylvania Academy of Fine Arts; "The Blue Bird," by Joseph DeCamp; Leopold Seyffert's "Helen," which won the Julius Hallgarten Prize at the National Academy of Design last spring; Eugene Speicher's "Hungarian Girl," in flaming red dress against a background of arcs of color. These are but a few painters represented in this really notable exhibition.

THE ARTS CLUB OF CHICAGO

BY LENA M. McCAULEY

WITH the reviving conditions of society, now the stress of war times is no more, the Arts Club of Chicago is grasping the opportunity to become a social and artistic asset such as America has never known in its history.

While the Arts Club began its career some five years ago with a membership democratically drawn from the "smart set," the Art Institute trustees' old families, the artists, including literati and theatrical folk and musicians, and their patrons all of the mid-west metropolis, the affiliations of its president and board of directors were national, and consequently, the policy of the Arts Club is a composite of ideas of those who have lived in the Latin Quarter in Paris, who have known the Arts Club in New York and summered in Provincetown while collecting treasure from the Near East and Far Japan. No other arts club in history, has been able to shake off the shackles of tradition quite as completely and to exercise its activities in the light of the ever changing present, in which no one knows what tomorrow will bring forth.

In 1918, its leases in the Fine Arts Building having expired, it severed connections with the Artists Guild on which it had built

its first foundations, and gave up the associations with the cooperative Fine Arts Shop where painters and sculptors had a permanent gallery and the handicrafts of members were on sale. Cutting loose from these traditions, it found a loft at 610 S. Michigan avenue, and set forth on a strange adventure as the herald of the newest movements in its field.

The Arts Club quarters are as unlike Chicago as anyone can imagine. The loft, the width of a business building and several hundred feet in length, has a lofty ceiling and a marvelous outlook over Michigan Boulevard and Lake Michigan, the graceful Municipal Pier making its extent at the north and the marble palace of the Field Museum a stately barrier two miles farther south on the edge of Grant Park.

Mrs. John Alden Carpenter, the wife of the composer and pianist, John Alden Carpenter, was the president who instigated the changing policy and has been reelected this spring to promote it on its way. Mrs. Carpenter is a gifted woman, famous in more than one expression of the arts, and of recent years is eminent in the achievements of interior decoration along original lines. Popular favor leans toward her as well as



EXHIBITION GALLERY

THE ARTS CLUB OF CHICAGO

ward Miss Elsie De Wolfe. Mrs. Carpenter changed the decorations of the Auditorium Theater for the Chicago Grand Opera Company, putting the vast opera house into the spirit of modern color schemes.

With the aid of the younger live architects of the Arts Club, the loft of 610 S. Michigan Avenue was reconstructed with facings of matched pine on the walls, and simple benches dividing the space into front and rear lounges, the latter with a stage, three art galleries, one a circular room for sculpture, dining rooms and the needful office space and retiring rooms. Then the paint brush went to work and in place of paper or tapestry the boards were toned a rosy gray in grain fashion with a narrow frieze and birds and tassels hanging quaintly. Each room has its own atmosphere and the odd furniture from obscure sources, in the minds of the average Chicagoan, furnished the Arts Club rooms.

The kaleidoscope turns! Times are

changing! This is as true in art as in business, politics, society. Ten years ago, society studied the past and collected from Italy or the sixteenth to the eighteenth century ideals of all Europe. Today, at the end of the second decade of the twentieth century, America is reaching forth her hands to construct and to create. She has appropriated the backgrounds of art experience of the past, but turning her face toward the east scans the horizon for what is to come.

Such is the spirit illustrated at the Arts Club in the season at the spring of 1919. The significant exhibitions have been the unusual. There were the portraits of Miss Mary Foote (at the time our illustration of the interior was photographed, Mrs. Carpenter's portrait appearing dimly), the stimulating sketches for the stage by Robert Jones, stage decorations and designs by Hermann Rosse, sculpture from MacDougal Alley, sculpture by the Polish Stanislaus Szukalski and Herman Zettler,

paintings by Ross Moffett, by the Modernists, Joseph Stella, Oscar Bluemner, Jennings Tofel and J. Mortimer Block, and lately sculpture by Hunt Diederich and Gaston Lachaise, and in June pastels by the young Jewish artist, Aben Pann, and stage models by authorities from New York, Boston and Chicago at the time of an informal talk by M. Jacques Copeau.

The Arts Club is the open forum of all the arts and its increasing membership which has climbed near to 600 well known persons, its opportunities for the radical to present not only the fine arts of painting and sculpture but the drama, poetry and music mean infinitely more as a haven to the aesthetic future of Chicago, than its citizens have so far understood.

CHINESE PAINTINGS

BY CHURCHILL RIPLEY

THE standards that govern Chinese art are practically the same that govern all art. The paintings must express high conceptions of an idea, well composed and drawn, and technically perfect. Chinese ideas of method are however unlike our own. It is thought by many European painters that the Chinese method is mechanical, but only when Oriental ideas and ideals are not grasped is such comment made.

Art is an important factor in the early education of the Chinese. In childhood Confucian theories are rooted and grounded in the mind, and later when the arts are practised these fundamental ideas find expression as great basic ideals.

There are many schools of painting in Chinese art. Embodied in every Chinese composition of a certain school there is supposed to be the great cosmic idea of the universe. Heaven, earth, and man furnish the principle, the complementary and the auxiliary motifs. The mountain for example in a landscape may represent the principle idea, the rocks and trees at its base the complementary idea, and the hut, bridge, or man in the foreground the auxiliary or main motif. Proportions are carefully studied and balance is kept in every first class painting. Perspective is based on the relation of the lesser to the greater. The finite thought is represented by the smallest detail, the main or heaven thought by the largest. Cliffs rising high in the distance the heaven thought—a tiny shrub or infinitesimal human being the vital thought in the foreground.

This controlling idea is carried out in the painting of both large and small things. Strokes of the brush are controlled

by it—the main stroke, the complementary stroke, and a third of auxiliary nature. Beaks of birds are made of three strokes when following this law.

The living force in all things is represented by Chinese artists who feel that in the painting of a tree its power of growth must be shown. The great life force must be depicted. Tips of branches and leaves must indicate a "cloud-longing" by the stroke that produces them. The play of light and shade in the stroke of the brush is often so subtle that the living force of plant forms is indicated.

The great rhythm of the universe is so absolutely a factor in the thought life of the Chinese that it naturally expresses itself in their art.

The dragon and the tiger appearing in paintings cannot be judged as animals merely as they would be when painted by an Occidental artist, but as the two great forces that govern things seen and things unseen. The dragon representing spiritual energy writhes through heavy cloud forms, while in a companion painting the tiger appears as the embodiment of material force.

The intellectual appeal is compelling in Chinese art. While beauty is the first consideration in the appreciation of any painting it seems most important to approach the subject of Chinese painting with at least a small amount of knowledge of the rules and standards of the artists who produced them.

Students and writers, including Okakura and Binyon, have led the way to a realization of the beauty of the art of the Far East. Let those who are awakened attempt more through individual investigation into its motives and mysteries.



CHINESE PAINTING

In this painting the brush strokes are used according
to given laws and faithfully reproduce plumage



CALIFORNIA COAST

LOUISE UPTON BRUMBACK

LOUISE UPTON BRUMBACK

BY EFFIE SEACHREST

AN artist, who has found inspiration for her brush in the picturesque fishing village of Gloucester, Mass., and in the wild untamable scenery of the Pacific Coast is Louise Upton Brumback of Kansas City. At the time of her arrival in the Middle West, about thirty years ago, this place was a barren spot for an artist, having nothing to offer in the way of art advantages. Kansas City had no museum of art, and as yet there were no fine collections of paintings or sculpture in the private homes. A few had copies of the old masters. The embers of an art school, which had been destroyed by fire, bore testimony to a love of beauty. The past with its memory of the tramp of the buffalo, the cry of

the coyote, and the war whoop of the Indian was not far away.

Living in such an environment, Mrs. Brumback's art training was like Topsy's schooling—"She just grew up." Her first definite instruction occurred seventeen years ago, when she took a few lessons from Mr. William M. Chase at Shinnecock, Long Island. During the following years she struggled by herself, trying to learn by looking at the great paintings of the world, which she had the opportunity to study in her travels in this country and abroad.

Mrs. Brumback spends most of her summers at Gloucester, Mass., whose colorful boats, yellow sand with its bathers in bright beach suits, and the lovely pink

and blue umbrellas that dot the horizon, have been interpreted by her in numerous paintings, some of which are very lovely in color. The charms of this New England resort have been transferred to the walls of the artist's Kansas City home in a nice bit of mural decoration. Instead of repapering a room, this clever little artist dashed her paint pots on its walls, sketching on one, the view from the east window of her Gloucester cottage at sunrise; on another she did the harbor with its picturesque boats and the fishermen; and on the west, over the mantle, she has a charming beach scene with its bathers, pink umbrellas, and yellow sand. The last view is of the village on a misty moonlight night.

Recently Mrs. Brumback has been working on the Pacific coast. Her pictures of California are quite different from those she has painted in Gloucester, or in the Connecticut hills in winter. In her later sketches she has caught the difference between the moods of nature in the north and in the south. Northern California is wild and rocky and full of Titanic power; while the scenery around San Diego

breathes the soft indolent atmosphere of Italy. The southern mood is shown in her painting of Point Loma, a quiet peaceful scene, revealing a stretch of purple-green ocean, a bit of sun-kissed rocky coast, and a purple line of velvet hills. In the foreground is a breakwater and a charming bit of yellow sand. In her painting called, "The Coast near Monterey" she has interpreted the solidity and architectural character of the rocks; and the transparency and the emerald hue of her deep water remind one of the Emerald Pool of Yellowstone Park.

Mrs. Brumback's work has received favorable mention in the East, and her pictures have hung on the line in exhibits in New York and Washington. Her art is virile, colorful, and energetic. She attributes her success as an artist to her application of the three rules of golf: first keep your eye on the ball; second, keep your eye on the ball; third, keep your eye on the ball. With her it is hard work, hard work, and more hard work—not unintelligent pegging away, but thoughtful research.

IN MANY-GARDENED PASADENA

BY ESTHER MATSON

Illustrated by photographs by the author

EVERY one agrees now that in the ideal garden Art and Nature will have worked together in such wise that we scarcely know where man's handicraft leaves off and Nature's graciousness begins to reveal itself. In southern California, much as in sun-kissed Italy, Nature is especially ready to abet man in his pursuit of beauty. There indeed, just as in Italy she will spread her largess broadcast in the humblest of nooks and corners and will lavish her bounty, like June "upon the poorest comer" so that he too may grant the truth of a mediaeval writer's words: "There doe be Delights that will fetch the day about from sun to sun, and rock the tedious year as in a happy dream."

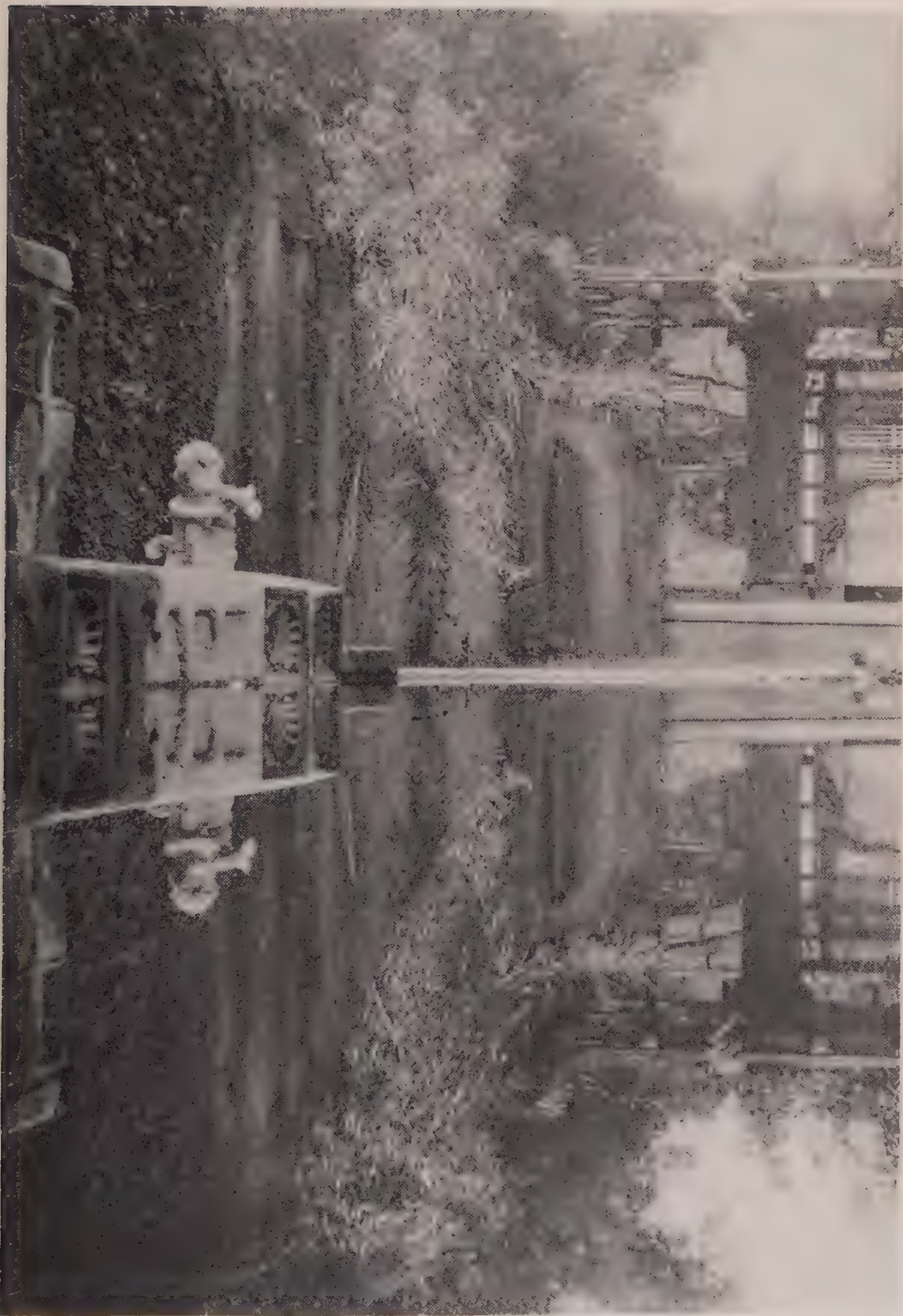
On the other hand when rich and rare accessories are made possible by wealth and when there is evidenced a desire to garden sumptuously this same Nature will lend

herself with a veritable gusto to the utmost magnificence. Then she makes us think old Sir William Temple spoke justly when he said: "The greatest advantages men have of riches are, to build, to plant, and to make pleasant scenes."

True, the criticism is often brought against the California gardens that they are too new—too young—and accordingly too deficient in associations. Certainly it would be out of the question for us to expect them to possess that peculiar fragrance belonging to certain of the Eastern Coast gardens that are linked in closest union with the rich history and traditions of noted, century-old homesteads. Nevertheless the marvel is what an alluring substitute for this fragrance the Pacific Coast gardens can provide. Undeniably there is a brilliance and a self assurance about many of these pleasantries that Nature herself



GATEWAY TO THE LOWER GARDEN OF MRS. ELDRIDGE M. FOWLER'S ESTATE, PASADENA
PHOTOGRAPH BY ESTHER MATSON



POOL AND REFLECTION WITH PIPING FAUN. CULBERTSON ITALIAN GARDEN, OAK KNOLL, PASADENA
PHOTOGRAPH BY ESTHER MATSON



IN THE GARDEN OF H. M. EVANS, GRAND AVENUE AND ARROYO TERRACE, PASADENA

PHOTOGRAPH BY ESTHER MATSON



VINE-DRAPED TOWER. RESIDENCE OF REV. AND MRS. C. W. LEFFINGWELL. PASADENA

PHOTOGRAPH BY ESTHER MATSON

responds to as if, with an approving nod, foresooth, as a teacher rewarding a favorite pupil. Sub rosa too, we might whisper the confession that it seems as if she sometimes sympathizes so heartily with the garden designers as to help them achieve a camouflage tone of time. We have even known this is to be so perfect that on first sight at any rate it might well deceive even a Henry James.

But however that may be, one of the

pleasantest authorities in our art, John Sedding has declared that to attain perfection in gardening four things are needful. Now those four things according to his belief are Beauty—Animation—Variety—and Mystery. These are qualities that may be striven for in new gardens as well as in old ones and an illustration of each of these goodly things is to be found, it is believed, in the five glimpses here chosen from Pasadena's many gardens de luxe.

ENGLISH COMMERCIAL POSTERS

BY AMELIA DOROTHY DEFRIES

ART and Trade, so long considered as separated by unsurmountable barriers, are coming together in unforeseen ways. As a matter of fact art is trade, in the very highest sense; and this is demonstrated by the fortunes amassed by dealers and the sound financial as well as enviable social position of successful artists. Memling was one of the richest citizens in Bruges before the end of his career. Great is the man who can remain in the limelight and maintain as high an artistic standard as that maintained by this master at one time known as "The greatest Master in Christendom."

Arnold Bennett has taken a popular theater in London this year with the idea of being amusing without being inane. In much the same spirit the Underground Railway of London began a few years before the war, under the inspiration of an American director, to endeavor to advertise without being vulgar. The greatest things come from small beginnings and although few of their posters are works of high art in the finest sense, still they were from the first so much above the average advertisement on the hoardings that they created a new interest among the railway's patrons. By degrees the hoardings began to take to themselves something of the character of an exhibition of pictures: "The art gallery of the people," Geddes said to me on one occasion when we were going by Underground to the Hampstead Garden City; and so indeed it is.

Nowhere have I seen the idea of Civic Art more actively expressed. Evidently the company had the wisdom to give the artists a free hand and the result is that they get variety and originality at every turn.

What the mural paintings of the thirteenth century were to the populace the posters of the twentieth may be to the people of our own day. I do not say that these posters have yet arrived at such a degree of art, but that they will do so in time, when artists have come to consider the making of posters as a serious side of fine art and as one of the arts of life—then we may have such things upon the hoardings as will refresh the mind of every city clerk and satisfy every art-critic at the same time. And all this while selling the goods, or advertising the line, withall.

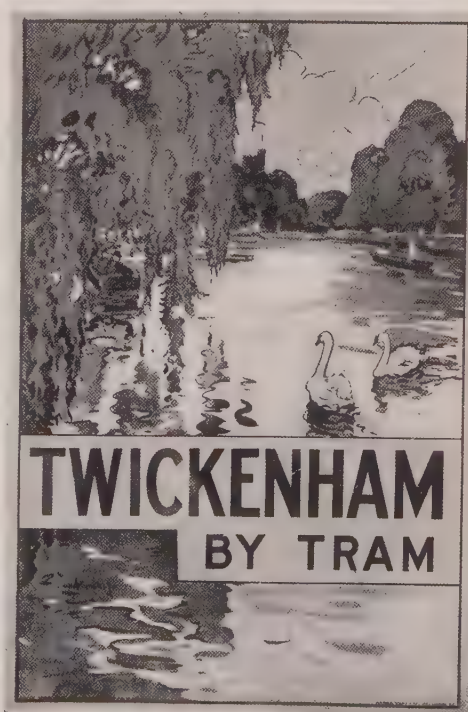
A collection of recent posters issued by the Underground Railway of London during the war was sent to me, and it gave me great pleasure to present it to the Library of Congress, where they are now on view.

This collection has in it many different kinds of work, most of which evidences a strain of English humor coupled with the very fragrant appeal of flowers and green parks, small rivers, apple orchards and honeysuckle arbors with which we associate all that sweet life of the English country side—as much today as in the time of Shakespeare.

Commercial firms like Derry and Toms



**WALTHAM ABBEY
BY TRAM**



The Underground Railways of London, knowing how many of their passengers are now engaged on important business in France and other parts of the world, send out this reminder of home. Thanks are due to George Clausen R.A. for the drawing.



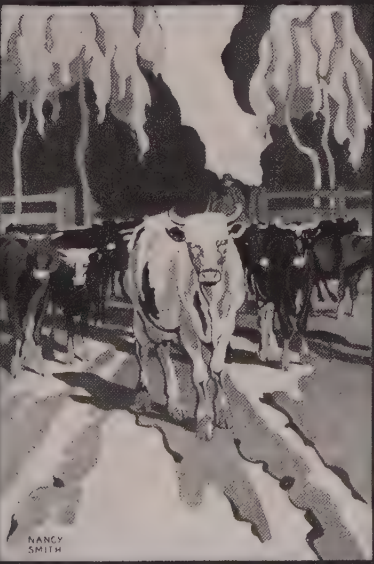
A Wren (Mune be a cat beside the hall) The swallow oft beneath my thatch (Around my wiled porch shall spring
 A bee her hum shall soothe my ear Shall twitter from her clay built nest (And fragrant flowers that drink the dew
 A willow break that turns a mill On shall the pilgrim lift the latch (And Lucy at her wheel shall sing
 With many a fall shall linger near And share my meal a welcome guest (In russet gown and apron blue
 The village church among the trees
 Where first our marriage vows were given
 With merry psals shall swell the breeze
 And point with taper spire to Heaven's gate

POSTER USED BY THE UNDERGROUND RAILROAD OF LONDON

have come into the fold and are full of ambition not only to produce posters of real artistic merit, but also with due care for good lettering as well. One of the points about these posters is that without being either vulgar, commercial or banal, they yet tell their story, "do the trick," are works of art, and have not suffered the indignity of having words printed over them in spots where the artist did not desire lettering to be; on the contrary, it is evident that the spacing and placing of the letter-press has in each case been designed by the artist and left as he ordered it to be.

From the day when the proprietor of Pear's Soap astonished and shocked the artistic and business worlds by purchasing a picture by Millais and using it as a poster with the title of "Bubbles" the art of advertising has advanced in England by leaps and strides.

Lord Kitchener advertising for an army gave dignity to the advertising art and



NANCY SMITH

CANONS PARK BY TRAM FROM CRICKLEWOOD (MOTOR BUS N° 15)	UXBRIDGE BY TRAM FROM HAMMERSMITH & SHEPHERD'S BUSH	ENFIELD BY TRAM FROM HINSBURY PARK
---	--	---

NATURAL HISTORY OF LONDON No. 8



FOR THE ROOKERIES

Hampstead Station . . .	for the	Heath
Kew Gardens Station . .	for the	Riverside and Sion House
Stockwell Station . . .	for the	Whyteleafe Motor-bus . . .

BY **UNDERGROUND**

SAVING MONEY JOHN HENRY & CO., LTD. LONDON, E.C.

placed upon it a kind of Holy Seal; but the members of the Parliamentary Committee responsible for the posters which did the work, were obviously such novices that they did not have the names of suitable artists at their finger's ends and so chose men from goodness knows where, instead of consulting the experts or seeking the best—hence the British war posters were less good than they could or should have been.

The Underground Railway, and Messrs. Derry and Toms, however, had their hands upon artists who really had, what I may call, a "poster sense."

Perhaps the best poster received up to now, is one used by Derry and Toms to advertise their men's apparel; it is called "Smartness and economy in men's wear" and the design is artistically as good as it could possibly be, the technique with which it is executed is at once novel and brilliantly clever. It functions as a poster, and it displays such knowledge as only a



The Countryman has to live by faith.
He ploughs that he may reap. The Townsman
lives by commerce, he knows not how.

EPSOM
BY MOTOR BUS 107
FROM
CLAPHAM COMMON

ICKENHAM
BY DISTRICT RD
DIRECT

LEPPING
BY MOTOR BUS 108
FROM
ELEPHANT & CASTLE

PRINTED BY THE LONDON & NORTH-WESTERN NEWSPAPER CO. LTD. LONDON

DESIGNED BY A. J. D. & S. J. D. LONDON

few Royal Academicians possess. It represents, surprising as it may seem, a negro man somewhat scantily clothed in a red waistcoat, astride a donkey. The characterization would please Taine himself. The donkey is not only brilliantly done, but it is done with true feeling and understanding of the psychology of tired donkeys. The negro seated on its back is also com-

pletely portrayed by one who knows the lacadaisical "colored boy" thoroughly. There is in it also a fantastic quality, so that it makes everyone laugh who sees it; it is witty and it suggests rather than forces upon you the reason for its existence. You think that any firm who has had the good taste to take such a poster will also have the good taste to put on sale unusual and

well chosen wearing apparel. Without exaggeration I can call this poster of McKnight Kauffer's one of the best that has ever been made.

Commercial art has a bad name because men of commerce have up to now so seldom used any taste in the selection of the artists they employed; and also because they have so often had the unpardonable vulgarity to alter the artist's work to suit themselves so that, as one artist complained not long ago "anyone's idea is considered better than that of the artist; scarcely a poster appears on the hoardings as the artists designed it, yet to the artist alone belongs all the ignominy of having perpetrated the

atrocities." The day is coming, however, when such vandalism will cease; and when, as I have written elsewhere, men of business will leave to the nation when they die the priceless collections of original drawings and paintings that they have commissioned for the advertising of their commercial wares. In a word civic art will develop along these lines and the hoardings will receive attention from writers about art, the newspapers will give a weekly page to an analysis of the latest posters as they appear and by competition between firms a poster art will develop which will take its legitimate place among the fine arts of all time.

ART AND THE COLLEGES

BY ALBERT MANN, JR.

ASST. PROFESSOR OF ROMANCE LANGUAGES, WESLEYAN UNIVERSITY, CONN.

HOW can a real interest in art be awakened in colleges where no art courses are offered? That is a problem which has evidently not been satisfactorily solved as yet. An editorial article in the *AMERICAN MAGAZINE OF ART* for June, 1916, contains this paragraph:

"The colleges, strangely enough, have to a great extent neglected this branch of instruction, there being still a very small number in which instruction in art, looking toward its intelligent appreciation, is given."

If Professor Ellsworth Woodward is correct in the figures given in the issue of the same magazine for March, 1916, only 231 of the 620 American colleges recognized by the Bureau of Education offered at that time any form of art instruction. In view of the situation during the last year or two, it may be presumed that those figures are still approximately accurate.

War conditions completely upset the normal operation of college instruction and in some lines they have given us a rather new sense of values. In meeting the problems of readjustment which the colleges are facing at the present time there is apparent a sincere effort to make the education of the future more adequately meet the needs of the future. It

would seem that right now is the time for a vigorous attempt to put some form of art instruction in every college in the country.

There are, however, some rather serious obstacles in the way of this undertaking. It has been pointed out that, in the case of the state universities, the difficulty of making the hard-headed taxpayer comprehend that his money is being legitimately used in providing instruction in art is something to challenge the ingenuity of the diplomatic corps. In other colleges where the necessary funds could be made available an apathetic spirit of indifference is responsible for the present condition. In both of these cases the only answer is *education*. We cannot expect the taxpayer of the future to be any different from the taxpayer of the present if we let him grow up to that dignity with the same prejudices that his father now has. We cannot shake the college trustees and faculties out of their apathetic spirit of indifference except by deliberately undertaking to educate these educators in certain lines which they have neglected.

The circulation of such an article as that by Professor John Pickard on the *Message of Art for the Collegian* would start somebody in each college to thinking. The publication of such an article in an

art magazine is well worth while, but it is not enough. The art magazine is read only by those who are already interested in art. Others, the others whom we are trying to reach, merely glance over the pictures, if indeed they open the cover at all.

Much has been written of late in the way of valuable suggestion on the planning or improving of college art courses, and plenty of material is available for an educational campaign on the value of art. But there are a great many colleges which do not fall in either of the two groups which I have mentioned. They are anxious to offer their students all that makes for the development of culture in the highest sense. But the funds are limited. The establishment of a new department of instruction is just now out of the question. Additions to the teaching staff, new buildings and equipment are imperative. Yet these colleges are just the places where there is fertile ground to sow in. Have we nothing to suggest?

In one such institution the heads of the departments of Latin and Greek both had spent time abroad and both were interested in art. As there was no longer any scramble for seats in their regular courses they conceived the idea of introducing courses in Roman and Greek art. They had a small collection of prints and secured donations of others. One of these professors succeeded in interesting a few wealthy men in town and secured sufficient money to purchase 1,000 lantern slides to illustrate his lectures.

One or two other members of the faculty helped in various ways to cultivate an interest in art, realizing that this was the necessary first step. There is a French society in the college, managed by the students themselves, and at a few of their meetings one of the professors in the Romance language department gave talks in French on the appreciation of art, and the development of French art, illustrating them with a collection of prints he had received through *L'Illustration*.

The immediate result of these efforts was that a number of the students, absolutely on their own initiative, founded an art club. In their very simple constitution one of the aims set forth was to work for the

establishment of regular art courses in the college. Very early in their career the president of an important art school agreed to give them a talk. The occasion was made an open meeting, and a large but carefully selected list of invitations was issued to faculty and town people. This was followed by other similar programs. The community of spirit among lovers of art was evidenced by the willingness of persons of some note to help this young club in spite of the microscopic appearance of its treasury. The prominence which the club thus secured at once extended its field of influence and gave it added strength. Arrangements were made by one lady in town to donate some casts, and others agreed to start a collection of photographs and prints. The members of the club were invited to lectures and exhibits brought to the town under other auspices.

All this was indeed a very small beginning, yet how much better than sadly bewailing the impossibility of an art school or an art department. Those art courses and that art club meant a great deal to the students who joined them and afforded a valuable wedge for further developments. The enlistment of almost the entire student body in the Student's Army Training Corps interrupted the activity of the club, just as it banished temporarily most of the purely cultural courses from the curriculum. But the dark days are past, and already there is discussion of giving to art a more generous place in the new régime that is in the making.

This particular course of events would not be exactly duplicated at another college, except by mere chance. And yet some facts of interest, deduced from this example and other sources of information, appear to be reasonably clear. In the first place, it is very probable that on almost every college faculty there are some men capable of taking the lead in an art campaign but they must be spurred up to it by having brought to their attention the deplorable hole existing now in the education their college is offering, and by some reasonable hope of success in the undertaking. The exact method of attack will have to depend on local conditions. In the second place, it is almost certain that in any college

of good standing a gratifying number of students will respond to any move in this direction. The instinct is there and we are literally snuffing out all expression of it in the four immensely important years of the college course by completely filling the students' schedule with other things. Thirdly, when the ball is once started it is comparatively easy to push it. Aid comes from outside and often unexpected sources, and art instruction soon begins to appear feasible.

We may as well face the situation and face it now while the opportunity is open. The colleges are natural centers of culture. They are announcing their stand on the principles of education that they intend to follow in the new era that is just starting. Some of them are planning to offer a more practical or technical training for definite

trades and professions. In these, industrial art must be presented as a practical proposition, and with that as a basis, the practical value of all true art can be developed. The more conservative colleges are planning for a broader education, distinguishing clearly between this and vocational training. Strong character, genuine culture, and power of leadership are what they are aiming for. They plan to stress the cultured side; their students are trained to appreciate the fine shades of thought and wording in the English poets—and they cannot interpret the simplest canvas as anything but a pretty or an ugly picture. There is but one immediate remedy; a strong personal initiative in each individual locality. It is probably there already; it must be found, spurred up, and set in motion.

DA VINCI

(Humanist, poet, musician, painter, sculptor, anatomist,
inventor, mathematician, architect, engineer.)

*Veramente mirabile e celeste fu Lionardo figliuolo
di ser Piero da Vinci.*

GIORGIO VASARI.

O land, whose matchless painters all acclaim,
Was ever greater, tenderer soul than he—
The boy who set the captive wild birds free,
And with his angel spoiled Verrocchio's fame;
The youth to whom all god-like knowledge came,
And all superb creative mastery;
The noble man of matchless energy;
The loving sage who bore a stainless name!

Leonard who left the Supper of the Lord,
That marvel on the Milan cloister-wall,
Unfinished dream, in ruin slow to fall,
Because he could not make the Master's face
With his divine fair thought of Him accord,
Nor paint an all-compelling, perfect grace!

ERWIN F. SMITH

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

215 West 57th Street, New York, N. Y.

1741 New York Ave., Washington, D. C.

OFFICERS OF THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Treasurer	Irene Marche

LEILA MECHLIN, Editor
1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. X JULY, 1919 No. 9

THE MUSEUM IN WAR AND PEACE

"America has answered to the call of war for a great spiritual cause—liberty. How will it answer to the call of peace?" asks Mr. Morris Gray, President of the Museum of Fine Arts, Boston? This is a big question and one before us all. What Mr. Gray has said upon the subject and how he answers the question for the Museum which he represents is splendidly said and his answers set forth in the report of the Museum for the past year, lately issued, is an answer not to his trustees alone but to all who have similar responsibilities and opportunities. It is as follows:

"We hear much and we read much of the oncoming difficulties of peace, the difficulties of government, of socialism, of capital and labor, of taxes, all relating largely—although in the best sense of the phrase—to the material welfare of our people. Great as these are, they are not greater to my mind than the difficulties of the spirit. In the last few years men have told us again and again that the things of the spirit are luxuries, are unessentials. They are wrong, and they will always be wrong so long as in the make-up of man the soul is greater than the body. In the horrors

of war, and not less in the absorbing and complicated difficulties of peace, men should not give up the things of the spirit. It is a time when they should seek those things more and more that they may retain their own balanced sanity. It is a time when they should carry those things on shining and undiminished, so that they may give to generations yet to come, and give in its fullness, the glory of life. No victory can be complete that leaves us stripped of the things of the spirit.

"And how will our youth come back to us—for they are the determining factor? Will they react to idleness? Will they devote themselves to the making of money? Or will they manifest the splendid ardor of their endeavor in a great spiritual development? Will they carry the ministry to undreamed heights of religious leadership? Will they embody the great ideals of today in poetry, music, architecture, sculpture, painting, so that those ideals may live, an inspiration to generations yet to come—as the religious aspirations of the Gothic ages live in the cathedral of Chartres?

"Our museums of fine arts have an important part to play in the development of the things of the spirit: and surely they are eager to serve, as best they may, that great cause. In furtherance of that service your President recommends, (1) that the Museum continue in these days of peace the free opening that it established in the days of war so that it may give to those who need them the inspiration and sympathy of all that it possesses; and (2) that the Museum broaden its service so that it may give, at least to some degree, the inspiration and sympathy that other arts than those represented in its collections are privileged to give.

"Are there other ways in which the Museum can render a substantially larger service? Your President has considered various possibilities of the development of the collections, but has felt that at this time the Museum cannot wisely spend the money for such additions and cannot suitably or successfully ask others to give it. Yet he believes that the Museum can today render a substantially larger service, although he recognizes that this involves a change of long established policy. Hither-

to the Museum has treated itself as an institution solely devoted to exhibition and to the related education. But today, when men everywhere have given up wholly or in part their regular occupations that they may help their country in any way they can, not only abroad but here, should not the Museum consider the wisdom of a broader yet kindred service? Might it not welcome its sister arts as guests within its home in the belief that with their assistance it can better serve the community? It is not intended that this proposed service be in substitution or that it be in any degree co-equal with that which the Museum now renders. It is intended to be only an additional service which the Museum is in certain respects exceptionally qualified to give. Thought and experience will show the best form of this additional service. It may be through lectures that breathe the great ideals of poetry or of architecture. It may be through concerts, however simple, that breathe the great spirit of music—held, for instance, on Sunday afternoons in the Lecture Hall, or, better still, in the Tapestry Hall.

"Strong objections can be made against this change of policy. It may well be urged that the Museum ought not to increase its running expenses in any degree in these days of large deficits. Your President recognizes fully the force of this objection. Moreover, while he believes that the cost of carrying out this change of policy in a distinguished way might possibly be defrayed through increase of gifts and subscriptions by those in sympathy with this new endeavor, he lays no stress upon this possibility. Rather he stands upon the simple ground that the objection of the additional expense is far more than counterbalanced by the gain of the additional service.

"Again it may be urged that the Museum is an institution to exhibit works of fine art; that it should give its exhibitions their clearest impression without blurring it by the introduction of aught else; and that it should run no risk of rendering them a mere setting or background, an incident of some alien service. Your President strongly believes, however, that this change of policy would develop a greater appreci-

ation of the works of art that the Museum exhibits, through bringing a larger number of visitors and through awaking in them the spiritual emotion so essential to that appreciation. Even if he be wrong in this belief he would be well content if the Museum serves in this additional way, although it serves only as the incidental yet splendid setting for the appeal of its sister arts.

"Your president recommends to your consideration this policy of a broader service. Let us remember the greatness and the glory of art. Dynasties come and go, but art prevails. Troy lives through Homer, Greece through the Parthenon, and Germany—even Germany—shall it not live by Beethoven and Wagner long after the dynasty of the Hohenzollerns is forgotten or remembered only as a phrase of horror!"

HELEN HYDE

"There died in Pasadena, May 13th, a noted American artist, Helen Hyde. Of cosmopolitan education and training, she was a pioneer in this country in colored etchings, an original and interesting worker in water colors, but her most notable achievement was in the field of wood prints. Many years of study in Japan gave her the Japanese technique, a sureness of drawing, a fine sense of decoration, but the spirit, the tenderness, the charm which she imparted to her prints were all her own. But to those who loved her, the distinguished personality, the loyal and generous friendship, the high courage with which life was faced meant even more than the very distinct accomplishments in the field of Art.

A. G. R."

We would like to add our own tribute to these words of one of Miss Hyde's most intimate friends, to both Miss Hyde's character and attainment as an artist. There are few with greater charm of personality or who possessed so unique a talent. An article on Miss Hyde's prints appeared in the September, 1916 issue, *THE AMERICAN MAGAZINE OF ART*, and *The American Federation of Arts* has for some time had a collection of Miss Hyde's wood block prints which it circulated as an

exhibition, and which, wherever shown, has attracted much interest and called forth high commendation. There is a charm about her rendition of children, whether they be Japanese, or Chinese, or Mexican or American, which gives token of her sympathy with childhood; and with her passing has gone from the world a life of cheerfulness and courage and high purpose which, like a flower of sweet fragrance, has added beauty to life.

L. M.

NOTES

AN exceedingly creditable exhibition of paintings, drawings and works in sculpture by young colored men and women who are making a profession of art was held in the late spring at the Dunbar High School in Washington.

Under the leadership of the Art Instructor at that School, William D. Nixon, an association styled "The Tanner Art Students' Society," has been formed and this was the new organization's first exhibit. It was a small but an exceedingly laudable showing comprising about thirty paintings and a half dozen or more works in sculpture.

A charcoal drawing by Laura Wheeler of Philadelphia which has certain elements of bigness and charm, is reproduced herewith. Notable also was a group of five water color renderings by Julian Abele, an architect of Philadelphia who has studied and traveled extensively abroad. These water colors were of well known places in foreign countries; one pictured a portion of a ruined Greek temple; another was a scene at Taomina; a third and perhaps the best of all was a bit of the garden of the Alhambra. They all would have held their own in any exhibition, showing excellent draftmanship, fine coloring and real remarkable skill in rendering.

Among the sculpture was a portrait plaque of Samuel Coqlidge Taylor by Meta Werwick Fuller, very skillfully modeled; and a bust and statuette by May Howard Jackson (who was by the way an exhibitor at the recent exhibition of the National Academy of Design, New

York), which gave frank testimony of her talent.

The negroes are essentially a temperamental and artistic people and it is well to see this inherent love of beauty finding through training adequate expression in art.

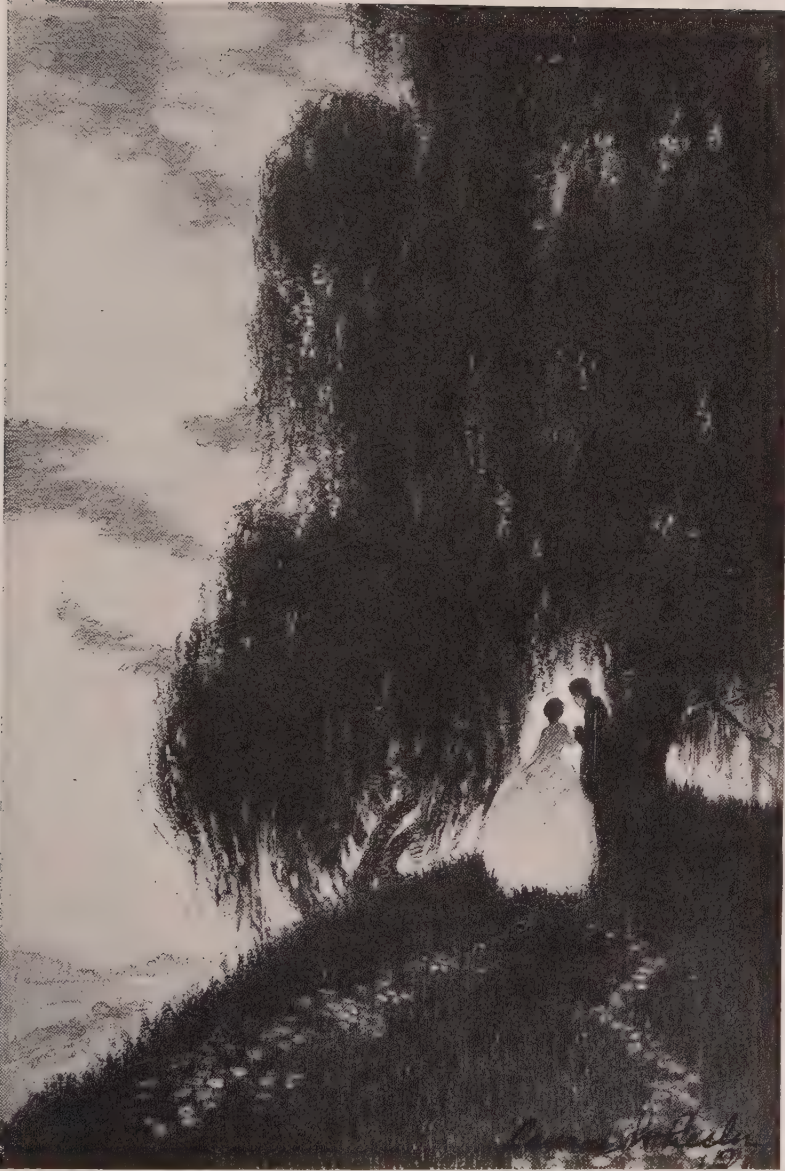
DINNER TO
MISS FLORENCE
N. LEVY

On Sunday evening, May 18th, a dinner was given at the National Arts Club to Miss Florence N. Levy in celebration of the twenty-first birthday of The American Art Annual, and in testimony of the appreciation of the services Miss Levy has rendered as its editor. Mr. Herbert Adams, President of the National Academy of Design, presided. Among those present were, Mrs. Herbert Adams, Mrs. John W. Alexander, Dr. James P. Haney, Mrs. Annie Nathan Meyer, Mrs. Cheney, Miss Mechlin, Mr. Henry W. Kent, Mr. Brenner and others who, in some way or other, have been associated with the publication or its constant users.

Miss Levy, on account of the pressure of other work, is surrendering the editorship at this time, but will still, as one of the directors of The American Federation of Arts and a member of the Executive Committee, be in touch with the publication in some advisory capacity. The amount of labor that has gone into the publication is almost incomprehensible to any save those who have had a part in the work, and the success of the book and the service that it has rendered were well expressed in a beautifully engrossed testimonial written by Mrs. Annie Nathan Meyer and executed by a student at the Washington Irving High School. Letters of appreciation and congratulation were read from Mr. Robert W. de Forest and many others who were unable to be in attendance.

COURSES FOR
ART
SUPERVISORS

The New York University will this summer again offer Dr. Haney's courses for art teachers. These were interrupted by the war, but until 1917, they formed a unique feature of the Summer School system of the University.



RATCLIFFE

CHARCOAL DRAWING BY LAURA WHEELER

OWNED BY MRS. G. K. CONWAY

Shown in First Annual Exhibition of the "Tanner Art Students' Society," Washington, D. C.

Their like is not to be found elsewhere, in that their work for art supervisors and teachers is presented in a rotary scheme. This offers a new series of lectures each year for five years, and at the same time offers a different form of practical work in design each year for the same term.

Dr. Haney, the lecturer, has been over twenty years art director in the New York school system, and for the last ten years has been head of the art department of the high schools. His University course has already been given twice and has been attended by over eight hundred art teachers



NATIONAL WAR GARDENS COMMISSION MEDAL
Commemorating the War Service of the Home Gardens of America

and supervisors from all over the United States. It is now to be given once more by Dr. Haney, who states that it is not the purpose to repeat the course after the present series is concluded. This series will take five summers, the work of the present summer being in Supervision, with a number of practical problems in design.

Dr. Haney, in speaking of this work, recently, said, "It seeks to consider all the phases of organization, practical class teaching and direction, which make for successful class supervision. If one had to state in a phrase the aim of the course, it might be called 'training in leadership.'"

WAR GARDENS MEDAL

The National War Gardens Commission has presented to the heads of the governments of the United States, England, France, Belgium and Italy, and to the world leaders in food control a medal to commemorate the war service of the Home Gardens of America. This medal was designed and executed under the direction of a committee headed by Dr. George Frederick Kunz, an authority on commemorative medals and President of the American Scenic and Historic Preservation Society. In its symbolism this medal links the work of the war gardeners in the home trenches with the valor of the nation's

fighting forces on foreign battlefields. The presentation committee is composed of the Hon. Myron T. Herrick, former Ambassador to France, President John G. Hibben of Princeton University, and Mr. John Hays Hammond.

ART IN PROVIDENCE

The Rhode Island School of Design was fortunate in securing for exhibition the work of Jean-Julien Lemordant, French soldier-artist. The career of Jean Lemordant seemed mapped out for him previous to August, 1914, by a kindly fate, for success in his art had already come to him in no small measure. Mural painting and design offered Lemordant a wide field of endeavor, and commissions of real importance were already successfully executed.

Lemordant's many-sided art found a sympathetic avenue of expression in the decorations for the Municipal Theatre of Rennes, including a decoration for the ceiling measuring 215 square yards, a design for the curtain and numerous motives used elsewhere in the interior. Other big undertakings were the decorative ensemble for the hotel at Quimper, decoration for a Paris Municipal Building, frescoes for the Fisheries and Oyster Breeding Syndicate of France, and various frescoes for private residences. Lemordant was also an ex-

hibitor at the Salon where his landscapes were winning him recognition. But Lemordant's career in art was interrupted by the barbarous war which ended for a time all the art of France, and unhappily has ended forever the work of Lemordant. As a lecturer, he can still serve, thrilling his listeners with his eloquence, but blinded in the war he will not paint again. His record in the war is one of courageous abandon to danger, suffering from a series of ghastly wounds sustained in many engagements, finally resulting in the shot in the forehead which caused his loss of sight.

In 1918, Yale University awarded the Howland Memorial Prize to Lemordant and this was the occasion of his coming to this country. The French Government authorized the sending of a collection of his paintings and Providence is one of the few American cities in which his work has been shown up to now.*

The paintings display rare talent of a varied order of excellence. Lemordant does not avoid primary colors and tints and, in their transparent and glowing depths, he suggests now tenderness and dreamy repose, now turbulence and rugged power. Again it was his pleasure to deal in rhythmic lines expressed never in vague unrealities but always in a logical and coherent manner.

Perhaps no one example of his work attracted more comment than "The Outcasts," which pictures a long line of vagabonds and ruffians huddled up on the lee side of a wall standing ankle deep in the snow. It suggests a page from Victor Hugo in its masterly treatment. One of the landscapes shown is lent by Monsieur Georges Clemenceau, and the collection includes the original studies and drawings for a long list of mural paintings and frescoes. All in all the exhibition proved a very unusual event in the history of Providence galleries, and Providence art lovers were quick to recognize and acclaim it.

W. ALDEN BROWN.

SAINT-GAUDENS, After the death of Augustus Saint-Gaudens his studios on his place at Cornish, N. H., were set aside as a memorial by Mrs. Saint-Gaudens. No changes were made in the studios, but examples of his work were assembled and almost a complete collection in plastic casts or in bronze is there to be seen. Under certain restrictions the studios have been open to the public each summer, and many art lovers have made pilgrimages to the place for the purpose of viewing the great sculptor's work in the environment in which much of it was created.

It is interesting to know that the studios and their collections have lately been incorporated under the laws of the state of New Hampshire and have, therefore, become a permanent institution. The incorporators are Mrs. Saint-Gaudens, the sculptor's widow; Capt. Homer Saint-Gaudens, his son; Herbert Adams, president of the National Academy of Design; Frederick Julian Stimpson, Charles A. Platt, the architect; Philip H. Faulner and a Mrs. Upham.

Mrs. Saint-Gaudens hopes during her lifetime to gradually put into permanent material all the works in the memorial collection, which are now only represented by plaster casts.

AN INDIAN
PAINTING BY
JULIUS
ROLSHOVEN

The Brooklyn Museum has received as a gift from Mr. Henry Goldman of New York, a painting in tempera by Julius Rolshoven, entitled "War Chief Sun Arrow, Taos Tribe, New Mexico," which measures 90 inches by 72 inches, and is said to represent the artist at his best. Mr. Rolshoven is widely known as a member of the Taos Society of artists. He was born in Detroit in 1858, studied at the Cooper Union, and subsequently in Dusseldorf, Munich and Paris, and was also a pupil of Frank Duveneck in Florence. He is represented by pictures in the museums of Detroit and Minneapolis, the Union League Club of Chicago, and many private collections. Previous to the war Mr. Rolshoven was for many years a resident of Florence, where he owned a very remarkable old Italian villa on the Viale Michelangelo.

*The collection is at present at the Carnegie Institute, Pittsburgh, where it will remain all summer. It is later to be sent on a circuit of Art Museums under the auspices of the American Federation of Arts. An illustrated article by Lieutenant Lemordant, and a recent personal interview with him, by Anna Seaton Schmidt, is to be published in the next number of this magazine.

An exhibition of other Taos painting by Mr. Rolshoven was recently held at the Rinehardt Galleries in New York.

PORTRAIT
 DRAWINGS OF
 AMERICAN
 HEROES

A distinguished exhibition of portrait drawings by Mr. John Elliott of young Americans who sacrificed their lives in the war, was held from May 19th to 31st, in the Knoedler Galleries, New York, under the patronage of Mrs. Harry Payne Whitney, for the benefit of the Permanent Blind Relief War Fund. Twelve portraits were shown of young aviators and men in the field service of the army. The drawings, in crayon pencil, life size, were made from photographs, and in some instances, from snapshots, yet were very vital and very convincing portraits which seemed to live and to breathe and to emit the spirit of patriotism and courage for which the men themselves gave their lives.

Mr. Elliott, it will be remembered, is the painter of a mural decoration entitled "Diana at the Tides," presented some years ago by Mr. and Mrs. Larz Anderson to the National Museum in Washington, and also of the well-known portrait of Mrs. Elliott's mother, Mrs. Julia Ward Howe. Mr. Elliott makes his home and has his studio at Newport.

A PORTUGUESE
 EXHIBITION

Art is long, and there are occasional indications that it will prevail over the confused events of the present. One such indication, a promise like a rainbow against a lowering thundercloud, is the Spring exhibition in Lisbon, of the latest work of the young Portuguese sculptor, Ernesto do Canto. It was held in February of the current year, and was sufficiently noteworthy to command the Lisbon public's interest in spite of internal politics and the agitation of the great war.

The model for the figure here reproduced is a Swiss girl of French parentage, a refugee from Flanders, who sought and found shelter and employment in the Azorean studio of Señor do Canto. Incidentally the head of the statue is a most authoritative likeness. The sculptor has caught and held with a rare instinctiveness the inner grace of her personality.



STATUE BY ERNESTO DO CANTO

Portuguese sculptor residing at Porto Delgado, The Azores, shown in an exhibition in Lisbon, Portugal



WORK IN SCULPTURE BY ERNESTO DO CANTO
Shown in exhibit Lisbon, Portugal

ART IN CHICAGO

The Roosevelt Memorial Association of Chicago has submitted a recommendation to the city for a memorial which has been received with joy by both artists and the people at large in Illinois. A vast number of designs for memorials not only sculpture, but parkways and architectural structures overwhelmed the committee. From all these the practical ideas were assimilated and the final decision made upon a monumental highway which in its making would embody all the fine and structural arts in the spirit of memorials.

The Roosevelt Memorial Highway based its argument on the known love for the out-of-doors, Colonel Roosevelt's liking for an association with the people, his democratic instincts, his studies of natural phenomena and finally the opportunities for bringing his memory close to the centers of population of Illinois. The Roosevelt Memorial Highway briefly described, will begin at a monument which will embody a portrait statue of Colonel Roosevelt, in Grant Park in front of the Field Museum Chicago, or adjacent to it. The Highway will follow the wide thoroughfare, Twelfth

Street, extending west from this point, five miles at least through a densely populated neighborhood of Russians, Polish and other foreign citizens, to the country then proceeding on a state highway southwest across Illinois to St. Louis at the Mississippi River. The Roosevelt Highway will pass Starved Rock and other places associated with Pere Marquette, Tonty, Chevalier de la Salle and the pioneer history of Illinois. In its course the sculptors have seen the chance for memorials in groups or of fountains and the landscape architects and outdoor art leagues are ready for roadside planting.

The Art Institute Alumni Association has adopted the Summer School of Painting at Saugatuck, Mich. This school was founded in 1908 by Walter Marshall Clute. It is a picturesque location, near the wooded hills of the Dunes of Lake Michigan, and on the shores of that inland sea. It is but a few hours from Chicago.

The Painters of the Forest Preserve of Cook County are encouraging artists' camps in the paintable regions on the rivers of this chain of natural parks surrounding Chicago.



THE TABARD INN

Mural Decoration, Williamsport High School, Williamsport, Pennsylvania

An All-American Exposition of the arts contributed by our citizens of foreign parentage will be held at the Coliseum Chicago, in the fall, opening August 31st. Mr. Forsberg of the Art Institute School and Miss Voge are on the Committee of Art Crafts Exhibits which promise to be a strong feature of the exposition. There will be a gallery of paintings and sculpture.

The Arts Club, Chicago, will remain open all summer to visitors. Exhibitions will be installed from time to time.

The Commission for the Encouragement of Local Art and the Municipal Art League have hung a third annual exhibition at the Municipal Pier.

The Art Alliance of America, Central States Division, has increased its number of committees to include manufactures at large and not on any previous list. The enthusiasm in Chicago for the service of the Art Alliance is greater than its organizers hoped for. An exhibition of the different adaptations of art products will be held in the fall.

ART IN WILLIAMSPORT

The High School at Williamsport, Pa., has the distinction of having a decorative frieze illustrating the Canterbury Tales, one panel of which, "The Court of the Tabard Inn" is reproduced herewith. The frieze is the work of C. Reginald Thomson, a Scotch artist who resides in Williamsport, and Miss Rena Frankenberg, superintendent of art in the public schools. The seven panels in the series represent "The Patient Griselda," "Dorigene's Rash Promise," "Griselda's Be-

throthal," "The Summoner," "Emelye in the Garden," "The Court of the Tabard Inn" and "The Rioters."

Williamsport has named one of its public schools after Mr. Daniel Chester French, which he claims is the greatest honor he has received. In this school are photographs and casts of some of his chief works. Thus Williamsport, a small and far from famous city in Pennsylvania, has set a praiseworthy example of appreciation of art to older, larger and more noted cities of America.

ART IN DENVER

In these days when so much is being done by the American Federation of Arts to safeguard our country from unworthy civic memorials, is it not also equally as important to prevent anything but the best attainable being placed in our churches and public buildings?

Would it not seem a fine and a necessary thing that, just as every city and every state must have its art commission, so every church, every school, every institution, should have its art committee composed of those who really care, who are willing to give time to the consideration of plans in the making, and who will keep informed about, and in touch with, local talent as well as with the best in architecture, sculpture and decoration elsewhere?

The unnecessary and always costly, ugliness of many present buildings constantly suggests that there is a vital need of larger community use of artists.

St. Mark's Episcopal Church, Denver, recently appointed an art committee and this led to the inquiry through the art

column in the *Denver Sunday News* as to whether other churches already had similar committees so that they might profit by their experience. There was no reply.

This was the resolution of the St. Mark's Vestry:

"That a committee of three be appointed by the Rector, to which shall be referred for their approval any designs for tablets, memorials, decorations or furnishings of any kind to be placed in the church."

In the church leaflet, notice was given of the formation and personnel of this committee, which was composed of an architect, an artist, and a business man. It announced that its members were ready to advise with those who were contemplating giving any memorial and that it would be their pleasure to encourage the choice of designs that would harmonize best with the building; also that nothing could be too small or of too temporary a nature to be brought before their consideration. Through this leaflet, too, the ideals and plans of the committee for this church are to be kept before the congregation.

It has been surprising and encouraging to find how, in the short time that this committee has been in existence it has proved its value. Even men in charge of repairs and women of refurnishings, are glad to have a committee to consult with and to share responsibility. Mistakes are less likely to occur when such care is taken.

The committee realizes that tact and earnest willingness are needed so that their work may more and more commend itself. They look confidently to the assistance of outside expert assistance to supplement their efforts.

They are asking members of all the church guilds for suggestions as to the needs of the church and they have started a collection, to keep on hand for reference and for exhibition purposes, of photographs and designs to inspire and to stimulate ideas.

Through their request, they hope that the Denver Art Association will arrange to have each year, in the public Art Gallery, an exhibition of ecclesiastical art, which will certainly educate and help all the churches of the city to a knowledge of the best and finest things, and lead to the greatly needed cooperation of church and art.

ELISABETH SPALDING.

ITEMS

The Denver Art Association has lately appointed Mr. Reginald Poland as Director. Mr. Poland is a graduate of Brown University and a post-graduate of Princeton and Harvard, and has had some experience as a volunteer member of the staff of the Metropolitan Museum. It is proposed to unite the various art interests of Denver under the leadership of the Art Association, and to erect a memorial art museum at the civic art center which will house all art organizations as well as art exhibitions, etc.

In the Memorial Art Gallery, Rochester, N. Y., an exhibition of Paintings by Edward W. Redfield, and of Paintings and Drawings Made at the Front by S. J. Woolf, has lately been held. Mr. Woolf's paintings are described in a foreword to the catalogue as vivid portrayals of modern warfare, very different from the studio painted pictures of the past. A few of the pictures were shown in the Allied Art Salon held in New York last winter. The artist went to France as the correspondent of a magazine but carried with him letters from the War Department and Secretary of the Navy according him special privileges.

The Houston Art League, recently celebrated its nineteenth anniversary, a feature of the celebration being an exhibit of 26 rare paintings bequeathed by the late George M. Dickson, son of a charter member. Mrs. Henry B. Fall, President of the League, made an address at the Third Annual Musical Festival sponsored by the League, in which she told of the work toward advancing Houston from a cultural standpoint which the organization has undertaken. The League owns ground upon which it hopes soon to erect a suitable art museum building, and its aim is said to be to "make Houston the Florence of America."

The Guild of Boston Artists which makes a practice of presenting its members each year with a facsimile of an original work of art by a well known Boston artist, has chosen this year for this purpose an original, signed, proof etching by Philip Little, painter as well as etcher.

A notable exhibition illustrative of the excellence to which one art industry has been brought in America, is that of textiles woven by Cheney Brothers of South Manchester, Conn., shown in April in the Cincinnati Art Museum and in May at the Museum of the Rhode Island School of Design. This exhibition embraces eighty-three squares of textiles woven at South Manchester which are of beautiful quality both in design and workmanship. This gives convincing proof of the practicability of establishing in this country art industries of the finest type. In design they show Oriental, Byzantine and Gothic, Renaissance, Italian, French and British motives, and illustrate their present day adaptation. To many this exhibition will be a revelation as few are aware that work of this character is being done in the United States.

By request of the Mayor of the City of Rio de Janeiro, acting through the Brazilian Ambassador to the United States, His Excellency, Sr. Domicio da Gama, Mr. Charles A. Bennett of the Bradley Polytechnic Institute, Peoria, Ill., has prepared a most comprehensive and excellent report of the proposed plan for a School of Trades for Rio de Janeiro. The Manual Arts Press of Peoria, Ill., has published the report. Mr. Bennett's information concerning Brazil is second hand, but he has prepared his report with first hand knowledge of most of the Trade Schools in the United States and of many such schools in England, France and Germany.

The Senior class of Baylor University, Waco, Texas, has bought and presented to the University, a life-size, three-quarter length, portrait of Robert Browning painted by his son, Mr. Barrett Browning. A somewhat similar portrait by Mr. Browning of his father is now in the Baliol Library, Oxford. The portrait was begun and finished shortly before the author's death.

The National Society of Craftsmen of New York has established a school for craftsmen at 535 Lexington Avenue. Among the instructors are Robert Dulk, Conrad Scapechi, John R. Bacon and Flora Ann Hall.

BOOK REVIEWS

PRINTS AND DRAWINGS BY FRANK BRANGWYN. BY WALTER SHAW SPARROW. John Lane Company, London and New York, Publishers. Price \$15.00.

This elaborate and handsome publication has an extremely worthy subject. There is, in fact, perhaps no more interesting or unique figure in the art world today than Frank Brangwyn, painter of mural decorations, maker of lithographs, etcher, illustrator and artist of striking individuality, virility and force. Curiously enough, however, his chosen biographer in this instance is apparently only half convinced of the merit of Mr. Brangwyn's art. The reader is extremely in doubt perusing page after page of the anything but illuminating text, whether its publication was for the purpose of condemning Mr. Brangwyn's work, or of lauding it. The author, from first to last, seems to be out of sorts with the world, and when he praises it is with so much caution that one is almost inclined to think that his intention is to blame. It may be that Mr. Sparrow is over conscientious. It may be that he really is not in sympathy with Mr. Brangwyn's art. The best that we can say for his exposition is that it leaves one depressed and uncertain as to the author's real attitude, not only to Mr. Brangwyn, but to art in general. Price Collier once said that "obscure writing was the result of lazy thinking". To us, Mr. Walter Shaw Sparrow's exposition of Mr. Brangwyn's prints and drawings is not only extremely obscure but dull.

With regard to the illustrations, one can only speak in praise—there are fifty in all, full page, many in tint, some in color; to say nothing of the numerous text illustrations which give additional testimony to the originality and vigor of Mr. Brangwyn's art.

A painting by Mr. Robert Vonnoh of a blossoming poppy field in France has lately been purchased by Mr. Joseph G. Butler, Jr., of Youngstown, Ohio, for his museum collection.